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No. III.

GEMS FROM THE GALLERIES



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**WALKER
ART GALLERY
LIVERPOOL**

PRINTED & PUBLISHED BY EYRE & SPOTTISWOODE HIS MAJESTY'S PRINTERS

HAROLD NELSON DEL

MAY 2 1881
MUSEUM COLLECTION OF THE ARTS

LIVERPOOL WALKER ART GALLERY

PERMANENT COLLECTION.

LIST OF PHOTOGRAPHS ON SALE.

PRICE ONE SHILLING EACH—UNMOUNTED.

Catalogue No.	TITLE.	ARTIST.
8	A Nautical Argument - - - - -	C. Napier Hemy, A.R.A.
11	The Old Man's Treasure - - - - -	Carl Gussow.
27	Eventide - - - - -	Professor Herkomer, R.A.
31	Elijah in the Wilderness - - - - -	Lord Leighton, P.R.A.
34	"And when did you last see your Father?" - - - - -	W. F. Yeames, R.A.
94	Summer time in the Highlands - - - - -	William Small, R.I.
135	One of the Family - - - - -	F. G. Cotman, R.I.
142	The Ancestor on the Tapestry - - - - -	J. Haynes-Williams.
263	Dante's Dream - - - - -	Dante Gabriel Rossetti.
279	Nature's Mirror - - - - -	Peter Ghent.
280	Maiwand: Saving the Guns - - - - -	R. Caton Woodville.
291	Psyche in the Temple of Love - - - - -	Sir E. J. Poynter, P.R.A.
294	A Mean Advantage - - - - -	F. Mazzotta.
319	Friday - - - - -	W. Dendy Sadler.
322	Motherless - - - - -	Arthur Stocks, R.I.
330	Tried Friends - - - - -	W. Huggins.
337	Lorenzo and Isabella - - - - -	Sir J. E. Millais, Bart., P.R.A.
352	Dante and Beatrice - - - - -	Henry Holiday.
354	A New Light in the Harem - - - - -	F. Goodall, R.A.
368	When the Children are Asleep - - - - -	Thomas Faed, R.A.
369	"Don't ee tipty toe" - - - - -	John Morgan.
370	Reminiscences of the Vyrnwy Valley (6 water colours) - - - - -	Peter Ghent.
389	Awaiting an Audience - - - - -	Professor Willem Geets.
390	Ruth and Naomi - - - - -	P. H. Calderon, R.A.
399	Pelagia and Philammon - - - - -	Arthur Hacker, A.R.A.
402	Peonies - - - - -	C. E. Perugini.
431	A Summer Night - - - - -	Albert Moore, R.W.S.
438	The Triumph of the Innocents - - - - -	W. Holman Hunt.
441	An Idyll - - - - -	M. Greiffenhagen.
482	In Time of War - - - - -	Thomas Faed, R.A.
489	Meadow Sweets - - - - -	David Murray, A.R.A.
490	The Punishment of Luxury - - - - -	Giovanni Segantini.
491	A Man Overboard - - - - -	Thomas Somerscales.
492	The Mere - - - - -	John Finnie.
498	The Old Hero - - - - -	J. B. Burgess, R.A.
513	A Reverie - - - - -	Frank Dicksee, R.A.
522	A Zither Player - - - - -	L. Vollmar.
525	The Martyr of the Solway - - - - -	Sir J. E. Millais, Bart., P.R.A.
539	Sponsa de Libano - - - - -	Sir E. Burne-Jones, Bart.
542	Monsieur Nugent - - - - -	J. J. Shannon, A.R.A.
547	The Pool in the Wood - - - - -	Colin Hunter, A.R.A.
546	The Expulsion of Adam and Eve - - - - -	Arthur T. Nowell.
548	Love's Baubles - - - - -	Byam Shaw.
552	The Road to Camelot - - - - -	George H. Boughton, R.A.
553	Youth and Age - - - - -	H. Windsor-Fry, R.B.A.
	The Model of Ancient Rome (3 views) - - - - -	
559	O Mistress Mine, &c. - - - - -	E. A. Abbey, R.A.
527	The Sense of Sight - - - - -	Mrs. Swynnerton.
560	A Pageant of Childhood - - - - -	T. C. Gotch.
18	Faithful unto Death - - - - -	Sir E. J. Poynter, P.R.A.
380	A Parting - - - - -	Mrs. M. Stokes.
392	Off to the Fishing Ground - - - - -	Stanhope A. Forbes, A.R.A.
554	A Shaft of Light - - - - -	Edward G. Hobley.
427	Ophelia - - - - -	Henrietta Rae (Mrs. Normand).
139	A War Despatch - - - - -	A. C. Gow, R.A.

Platinotype Copies (mounted on Card) at 3s. each, of the following, are also on sale:—"Dante's Dream," "Dante and Beatrice," "Lorenzo and Isabella," "Elijah in the Wilderness," "A New Light in the Harem" and "Peonies," also a large mounted Platinotype Copy of "Dante's Dream," at 7s. 6d.

E. RIMBAULT DIBDIN,

Curator

*CATALOGUE OF
THE WALKER ART GALLERY
LIVERPOOL*

. The Illustrations are from Photographs by Richard Brown, Liverpool.

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539.]

"SPONSA DE LIBANO."

[61 x 128.

SIR EDWARD BURNE-JONES, BART.

(Purchased.)

"Awake, O North wind, and come, thou South;
Blow upon my Garden, that the spices thereof may flow out."

Solomon's Song iv. 16

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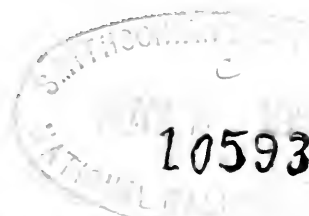
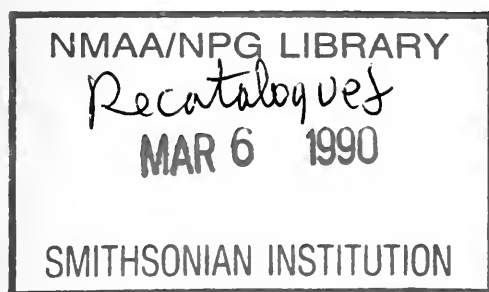
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Gallery



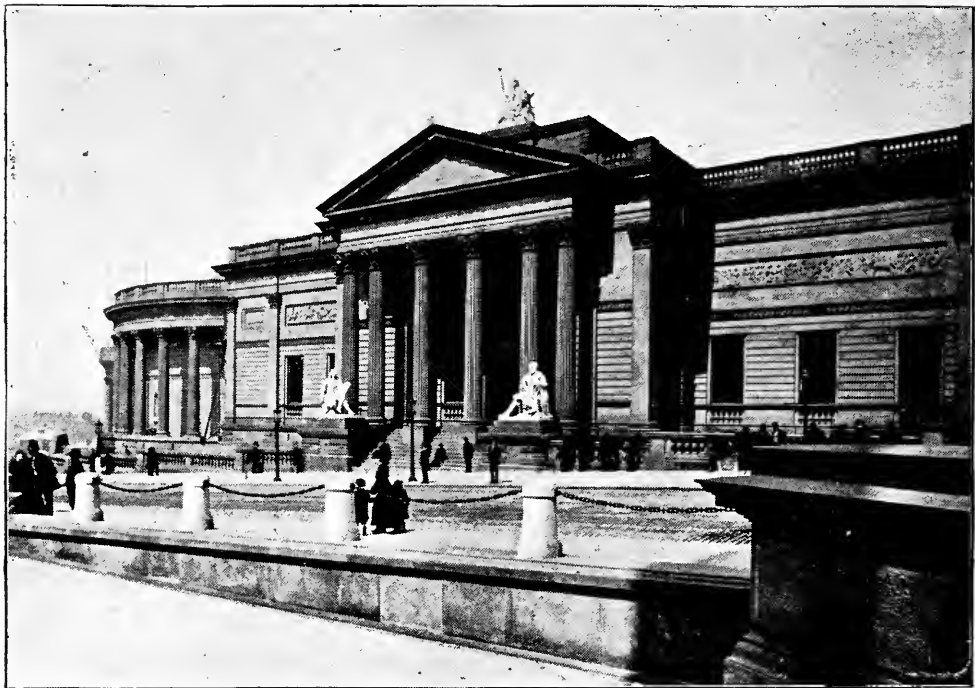
EDITED
WITH AN INTRODUCTION AND NOTES
BY
CHARLES DYALL



NATIONAL COLLECTION OF FINE ARTS



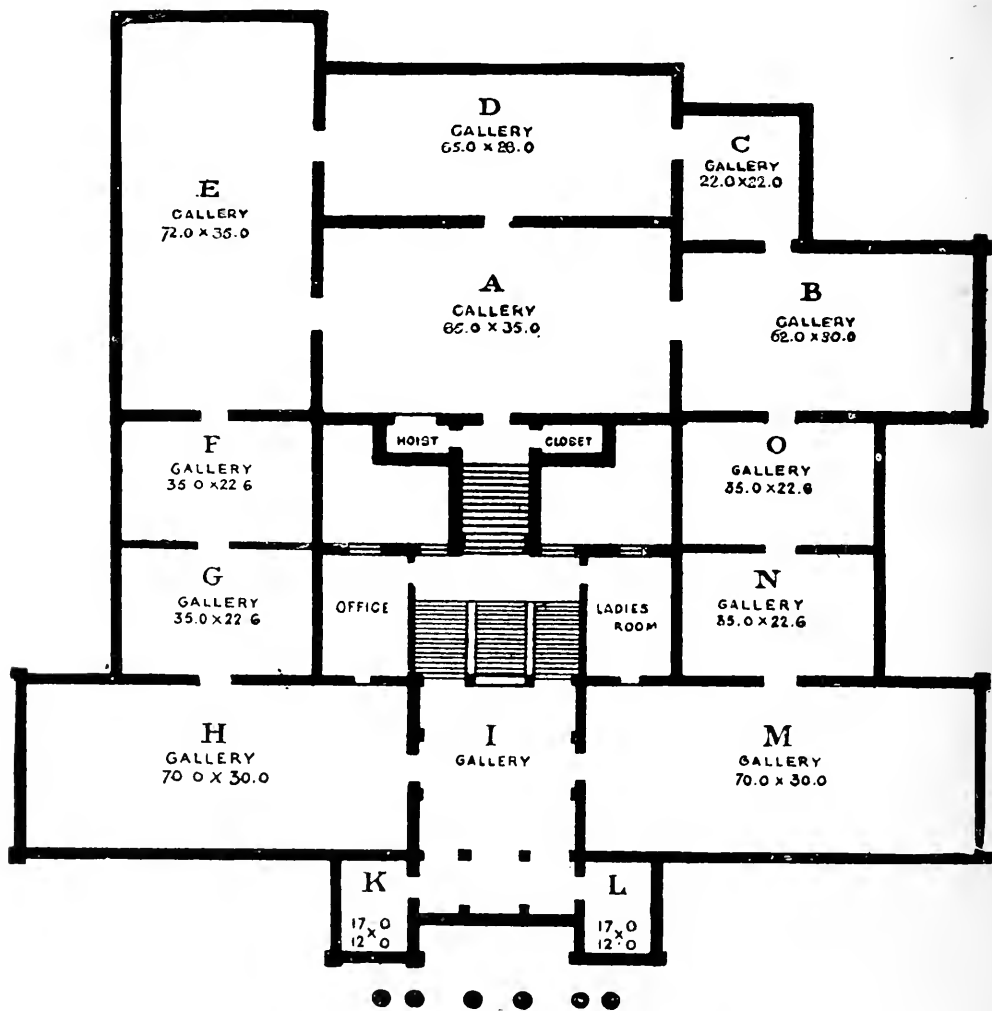
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From a Photo by]

[Messrs. Robinson & Thompson, Liverpool.

THE WALKER ART GALLERY, LIVERPOOL.



FIRST FLOOR PLAN

The Gallery is open free to the Public daily, from 10 a.m. till dusk (Fridays excepted). Friday being Students' day, Sixpence each is charged to the Public for admission. The Gallery is also open free on Sundays, during eight months of the year, from 2 to 4.30 p.m.

INTRODUCTION.

WALKER ART GALLERY.

PRIOR to the erection of the WALKER ART GALLERY the Corporation possessed a comparatively small collection of Works of Art, which had been acquired from time to time by presentation and purchase, and which was for the time being deposited in the Library and Museum buildings. In 1871, the Annual Exhibition of Pictures by modern artists was inaugurated, and was largely instrumental in creating and promoting a taste for art in this locality. Artists of the highest eminence, members of the Royal Academy, and others, cordially seconded the Committee's efforts, by contributing some of their finest productions. The Autumn Exhibitions were largely attended by all classes of the community. High-class works found purchasers, and became permanently located in private collections, where they exercised a potent influence in improving the public taste.

This influence soon became so manifest that the pressing necessity for the erection of a Gallery of Art, which should be worthy of a town so important as Liverpool, presented itself very forcibly to the Committee, and to others interested in the subject, the result being that in 1873 a report was presented to the Town Council recommending the erection of a Gallery of Art as an addition to the educational facilities of the Library, Museum, and Art Department. The proposal was so strongly opposed by a section of the ratepayers that it was not thought desirable to press the matter at that time. Several public-spirited citizens showed their earnestness in the matter by offering liberal donations towards a fund for the erection of the building.

A public meeting was held at the Town Hall, on Monday, 29th September, 1873 (the Mayor, Edward Samuelson, Esq., presiding), for considering the best means of erecting a Gallery of Art for the town of Liverpool by voluntary subscription. A Committee was formed, and subscriptions announced in the room amounting to nearly £7,000, five contributions promised being of £1,000 each.

In November of the year 1873, however, all doubts and difficulties which might possibly have surrounded the project of raising an adequate amount were happily removed by the munificence of Mr. Alderman A. B. Walker, who, on being elected Mayor, announced his intention of erecting the building at his own cost, and presenting it to the town.

The foundation stone was laid on 28th September, 1874, by H.R.H. the Duke of Edinburgh, the Archbishop of York taking a prominent part in the ceremony. The building was designed by Messrs. Cornelius Sherlock and H. H. Vale. It was completed in 1877, and opened to the public on the 6th September of the same year by the Rt. Hon. the Earl of Derby. The occasion was celebrated by a trades procession, the day being observed as a public holiday; and in the evening a grand banquet was held in St. George's Hall, which was attended by the Mayor and members of the Corporation, with many of the principal inhabitants, and presided over by Lord Derby.

The new Gallery of Art, which gave a great impetus to the Autumn Exhibition, was named after its munificent donor; and soon after its opening Alderman Walker received from Her Gracious Majesty the honour of knighthood in recognition of his public spirit and generosity, and was created a Baronet in 1886.

In the year 1882 the Permanent Collection had so increased that additional space became necessary, and an extension of the building, at an estimated cost of £11,500, was sanctioned by the City Council. On completion of the new buildings, Sir A. B. Walker gave an additional instance of his generosity and public spirit by defraying the entire cost himself, thus making the town his debtor for perhaps the finest Art Gallery in the provinces.

The Collection has now attained a national reputation, and is also well-known and held in high esteem in America. The artistic value of the works is highly appreciated by the publishers of Art periodicals and magazines, as is shown by the constant applications received for permission to re-produce them as illustrations or as examples of the Art of the time.

When purchasing pictures, the Committee have borne in mind that the Collection is intended to improve and foster a taste for Art amongst the people, and with this view they have frequently chosen subjects of a popular character, such as appeal to our common sympathies and delineating domestic scenes and every-day incidents of life. By these means very large numbers of the working classes have been attracted to the Gallery, and it is gratifying to know that they carry with them to their homes vivid impressions of a refining and elevating character. While thus catering for the people at large, the higher forms of Art in subjects of poetry and imagination have not been forgotten, and the City is fortunate in the possession of artistic creations of world-wide fame, and, in some cases, of almost priceless value. Many of the more important works have been selected from the contributions to the Autumn Exhibitions, and the possibility of the City acquiring their productions has induced many artists of eminence to accept the Committee's invitations to exhibit. Since the establishment of the Autumn Exhibition in 1871, works to the number of 6,190 have been sold, and of these 118 have been purchased for the Permanent Collection.

Some notable Continental Galleries are made famous by the possession of one or more masterpieces of some great painters, and thus the Liverpool Collection is known throughout the world of Art generally as including Rossetti's powerful combination of poetry and imagination as seen in his world-famous "Dante's Dream." Students of Art may well be in doubt as to whether Rossetti was greater as a painter than as a poet when they see the two Arts so subtly and, as it were, unconsciously interwoven. The poetical vision keeps the onlooker spellbound with its symbolism, the strewn poppies telling of sleep, or the long slumber of death, the rose-coloured wings of the love-birds synchronising with the red robe of Love personified, in whose hand is seen the fabled darts and apple blossom indicating "a branch plucked before the coming of fruit," the two ladies bearing the pall look fixedly at the far-away, dream-like expression of Dante's face, while angels are seen floating upwards through the open roof, as in his vision, "bearing aloft the pure soul of the dead Beatrice." Thus this picture is great and memorable because it is imbued with the fruition of the artist's poetic temperament; the soul of the painter is poured out, as it were, in an inspiration of imaginative fervour, leaving on the canvas an undying influence that fills the beholder with admiring wonder. In this beautiful portrayal of the immortal power of love, the uplifted soul of the painter-poet finds its expression: we may see faults of drawing or technical skill, only to forget them in the glamour of ideal beauty, which appeals so strongly to the intellectual and divine attributes of our higher nature.

Some of the learned critics have laid down the dictum that it takes several decades to decide whether an artist's reputation will outlive the fame acquired by his productions during his lifetime. This may be true in some cases, but happily we have notable instances of men whose artistic efforts are so convincing that we feel no doubt of their power to live as masterpieces for ages after the producers have passed away.

Such an instance we have in the great Pre-Raphaelite painter, Mr. W. Holman Hunt, whose "Triumph of the Innocents" forms one of the gems of the Liverpool Collection. The learning, the technical skill, and the sincere religious fervour of the artist all combine to present to the world an imaginary scene so powerfully conceived and so admirably executed that it becomes an intellectual effort to grasp the full meaning of the work. In all its details it claims and arrests our attention to unravel its symbolism. We can call to mind no religious work so full of imagery, so fraught with intention, whose every group and figure, every attitude and expression is limned with loving thought and care, the whole making a noble work for all time, because of its sincerity, and because it bears upon it the outpouring of the mind and soul of the artist.

After the lapse of half a century, Liverpool has reason to be proud of her early recognition and support of the little band of young men known as the Pre-Raphaelite Brotherhood, and the City is now fortunate in the possession of some of the works of the daring young painters who have had so great an influence on their contemporaries and successors in Art. Perhaps the most distinctive example of this School is found in the late Sir John Millais' "Lorenzo and Isabella," which graces the Collection. The late Lord Leighton, when visiting the Gallery some years ago, expressed his pleasure that Liverpool possessed this picture, which he said was a most valuable work for study by young painters, not that he would wish them all to paint in that way, but that it was a fine object lesson, showing how a great picture may be produced by taking infinite pains. When we remember that this was the work of the student in his twentieth year, when we study its admirable colour and drawing, the wonderful delineation of every minute detail, we must own that it well maintains and justifies its claim to be regarded as one of the pictures of the world.

The Permanent Collection is also raised to a position of much distinction by the productions of painters of strong individuality—works standing apart from conventional or academic Art. Amongst these may be named those of Sir Edward Burne-Jones, Bart., Albert Moore, Maurice Greiffenhagen, Segantini, William Stott of Oldham, E. A. Hornel, Byam Shaw, Arthur Melville, and Robert Fowler. The Gallery is rich in splendid examples of the accepted Schools, but the inclusion of uncommon, unique, and individual effort gives great variety and interest to the Collection, and shows that the aims of artists may be realised by divers methods, and that Art may be true and sincere although it is presented to us in many-sided aspects.

The Collection includes 322 oil paintings, 69 water-colour drawings, 76 engravings, etchings, and mezzotints, including the *Liber Studiorum* of Turner, and the 15 additional plates completed by Mr. Frank Short, besides an almost complete series of the lithographs in colour of the altar pieces, frescoes, and mural decorations of celebrated churches and cathedrals of Italy and Germany, published by the Arundel Society. 1,100 photographs of the public monuments of France, prepared under the direction of the Minister of Public Instruction of Paris, portfolios of reproductions of celebrated pictures and engravings, issued and presented by the British Museum, are also available for the use of Students. Ninety-seven pieces of sculpture, either in marble or plaster casts, have been acquired, including copies of the most celebrated antique statues and groups, while examples in bronze, the work of some notable living sculptors, also adorn the Gallery, together with numerous architectural casts of the French Renaissance and other periods. The interesting series of pictures known as the Roscoe Collection, deposited by the Trustees of the Royal Institution, are also displayed in the Gallery, and excite very considerable interest amongst Students and connoisseurs. An interesting and most valuable educational work, the model of the central portion of Ancient Rome, is placed in the Cast Room. This model is 15 feet square. Some years ago it was repaired and restored by the Curator and his assistants. It has recently been brought

up to date as regards historical accuracy by R. Caton, Esq., M.D., F.R.C.P., of the Medical Faculty, University College, who has also prepared a description of the model, which is on sale in the Gallery.

The General Collection includes some valuable works by the older Masters, but its modern contemporary character is shown by the fact that it includes many works by living and deceased members of the Royal Academy, to the number of 73. In making their selections, the Committee have at times run counter to the popular judgment, and in some cases have made purchases which at the time seemed to some to be unwise, but which the advancement of public taste has since fully justified. Whilst taking a comprehensive view of Art generally, the claims of local artists have not been forgotten; 64 Liverpool painters, including members of the Liverpool Academy, are represented by works of the highest merit. The reputation of the Liverpool Water-Colour School is well maintained, and the Collection is enriched by numerous examples of great artistic skill, which are widely and justly appreciated.

The City is much indebted to a large number of generous donors, who have made valuable gifts to the Gallery of works which are, in many cases, not amongst the least attractive of the Corporation's Art possessions. There is no doubt that if ample and suitable hanging space were provided, the Collection would be further enriched by valuable donations or bequests.

The munificent generosity of the donor of the Gallery, the late Sir A. B. Walker, Bart., has borne fruit far beyond original expectations. By its example it has led the way to the establishment of many similar institutions throughout the Kingdom, and there seems to be but little doubt that future developments will cause it to be regarded as the home of the most important collection of Works of Art in the provinces.

CHARLES DYALL.



From a Photo by]

[R. Brown, Liverpool.

UPPER VESTIBULE OF THE WALKER ART GALLERY.



DANTE'S DREAM ON THE DAY OF THE DEATH OF BEATRICE.

D. G. ROSSETTI.

(Purchased.)

[125 x 86. Canvas.

203.]

"Then Love said: 'Now shall all things be made clear;
Come and behold our lady where she lies.'
These 'wildering fantasies
Then carried me to see my lady dead.

Even as I there was led,
Her ladies with a veil were covering her,
And with her was such very humbleness
That she appeared to say, 'I am at peace.'"

DANTE: *Vita Nuova*.



31.]

ELIJAH IN THE WILDERNESS.

[82 x 91. Canvas.

LORD LEIGHTON, P.R.A.

(Presented by A. G. Kurtz, Esq.)

"And as he lay and slept under a juniper tree, behold, then an angel touched him, and said unto him, Arise and eat. And he looked, and, behold, there was a cake baken on the coals, and a cruse of water at his head. And he did eat and drink, and laid him down again."

Lord Leighton presented to the world in his artistic and public life a most unique and delightful personality, whether we regard him as a painter or sculptor, as an orator or a scholar. It is given to few men to combine with a handsome and distinguished presence such a charm of manner, and a bearing and address so full of gracious courtesy, as rendered him the admiration of all who had the privilege of his acquaintance.

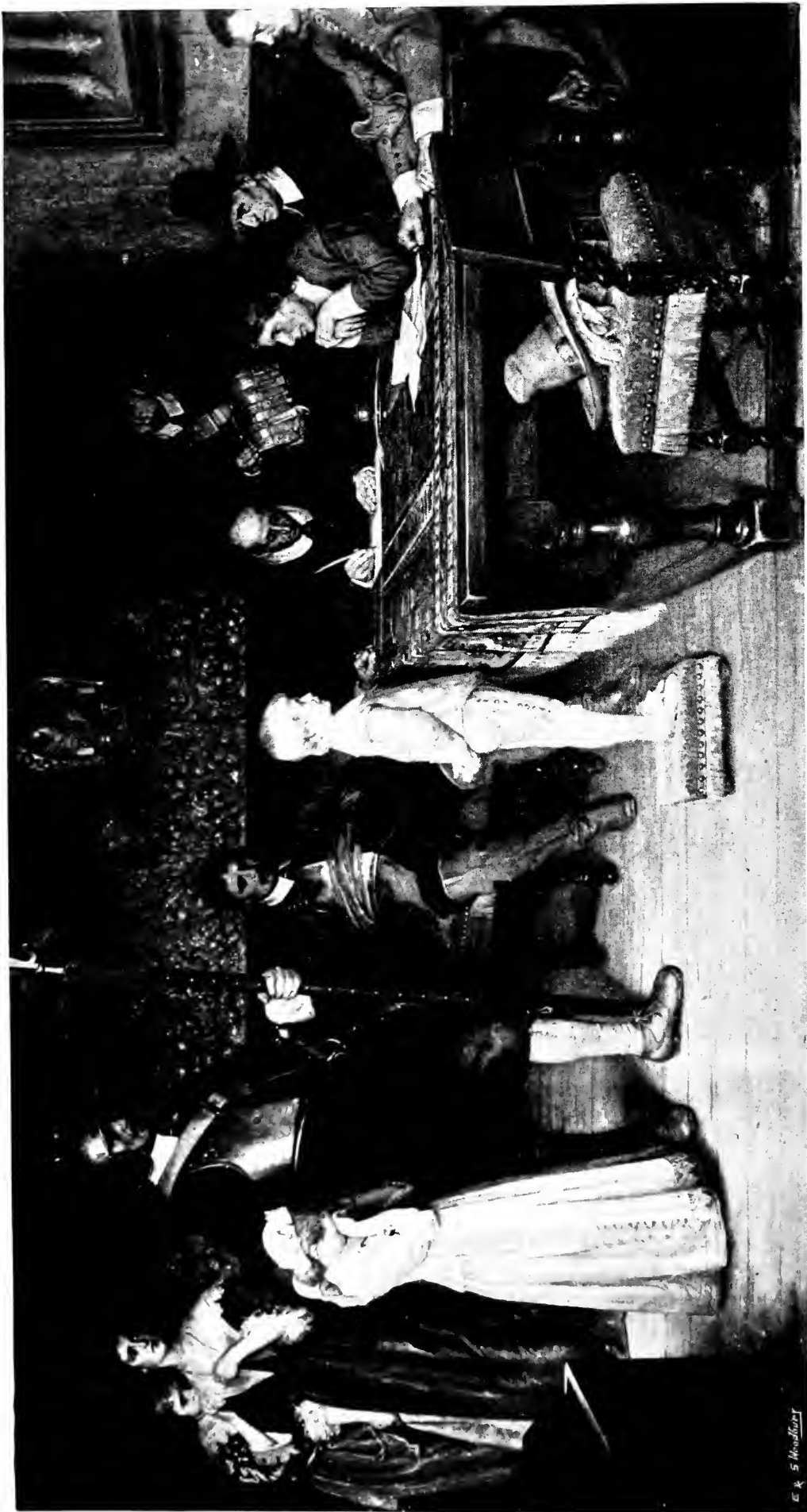


3545

A NEW LIGHT IN THE HAREM. FREDK. GOODALL, R.A.
(Purchased.)

[84 x 48 Canvas.

Nubian slave girl amusing a little stranger in a harem by holding a pigeon before it. The fawn by the lady's side is supplicating for the caress it had been used to receive before the advent of the new favourite.



[28 x 42.]

W. F. YEAMES, R.A.

"AND WHEN DID YOU LAST SEE YOUR FATHER?"

(Purchased.)

34.]

During the Commonwealth great vigilance was exercised to watch and control the movements of those who were supposed to favour a restoration of the Monarchy. Here the commissioners and soldiers of Cromwell are in a manor house engaged in examining and cross-questioning the inmates as to the whereabouts of the Royalists. The bluff soldier on the right looks on admiringly at the gallant bearing of the boy. The examiner himself seems to have a gleam of good nature in his face. The mother looks on with apprehension lest the boy should compromise them, while the stern looking Puritans seem determined to repress their feelings as men in the firm determination to do their duty to the Protector and the Commonwealth.



513.]

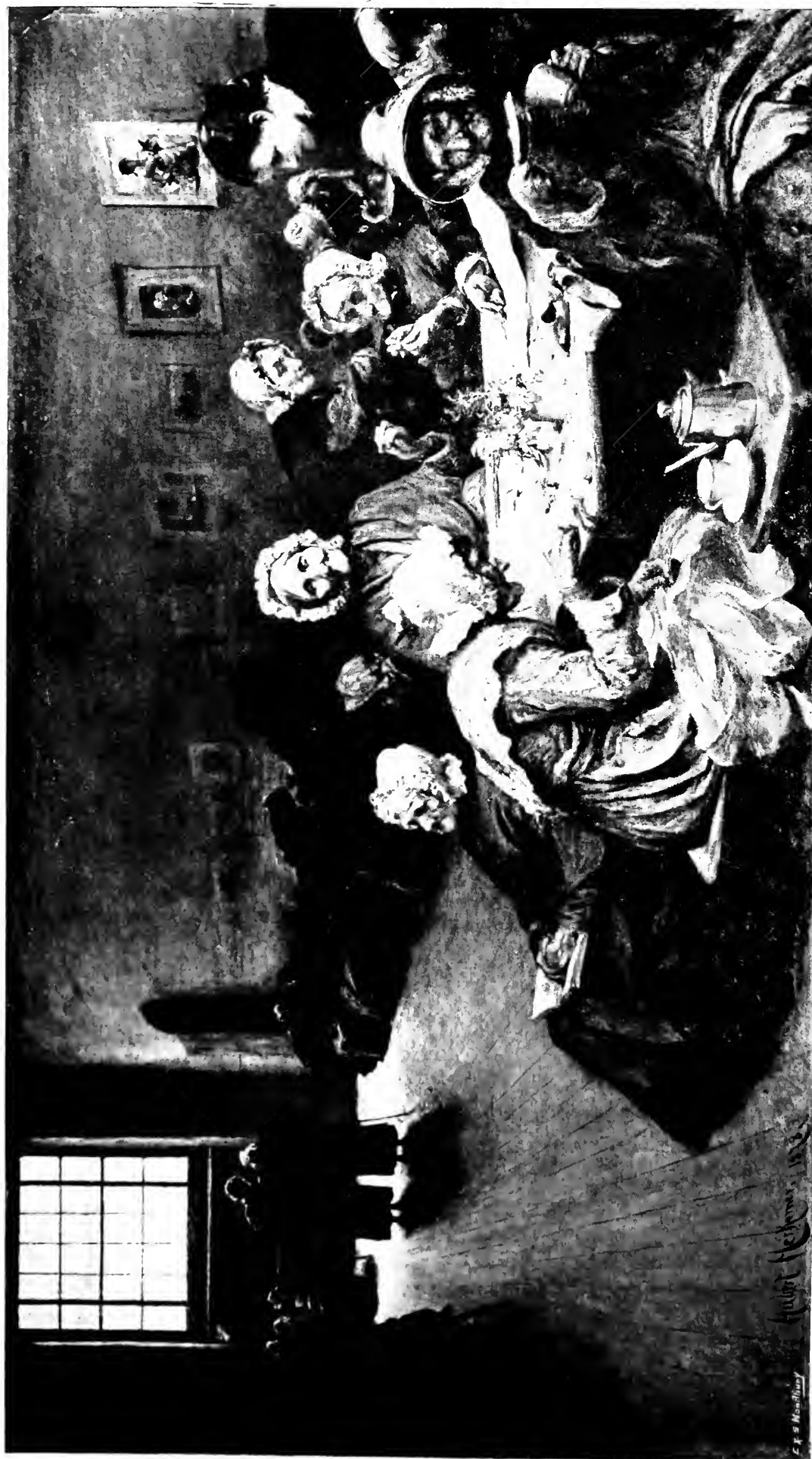
A REVERIE. FRANK DICKSEE, R.A.

54 x 43 Canvas.

(Purchased.)

"In the years fled,
Lips that are dead
Sang me that song."

Speculation has been rife as to the relations of the seated male figure with the shadowy form appearing before him; the song calls up the vision of one who had sung that song in the days of the might-have-been.



27.]

EVENTIDE. PROFESSOR HUBERT VON HERKOMER, R.A.

(Purchased.)

[78 x 42. Canvas.

A group of poor old women in a ward of the Westminster Union. They seem to have overcome the repugnance, which humble people feel, to ending their days in a workhouse, and to be reconciled and content, if not happy. They still keep up some little intercourse with the outer world, as is seen by the presence of a visitor, who is enjoying a cup of tea with some old friend. The deep lines on the faces of the women tell of many a life struggle to avoid the retreat into which they have been forced by circumstances. The light of fading day streaming in at the window of the room is typical of the closing scenes of life, while the glow of the fire on the left indicates that even the lot of the very humblest may be relieved by some cheering rays.



441.]

AN IDYLL. M. GREIFFENHAGEN.
(Purchased)

[30 x 60.



112.]

ON THE EVENING OF THE BATTLE OF WATERLOO.

ERNEST CROFTS, R.A.

[88 x 46. Canvas.

(Purchased.)

"At Genappe, the first important defile through which the French army retired, an immense number of carriages and waggons of all kinds had been collected together, which presented a rich booty to the Prussians; but the most valuable and most interesting object consisted of Napoleon's travelling carriage, which, with all its contents, fell into the hands of the 15th Regiment. He himself had only quitted it a few minutes previously in such haste as to leave behind his hat, which was found inside."—See Siborne's "*History of the War in France and Belgium*."



[99 x 60. Canvas.

THE TRIUMPH OF THE INNOCENTS. W. HOLMAN HUNT, R.IV.S.
(Purchased, partly by subscription.)

438.

The Flight into Egypt is assumed to have occurred about sixteen months after the birth of Jesus Christ. During the spring-time, rich in flowers and first fruits, the Holy Travellers are represented as passing across the Philistine plain, on the road to Gaza.



[68 x 54. Canvas.

IN TIME OF WAR. THOMAS FAED, R.A.
(Presented in memory of Ralph Brochlebank.)

482.]

"O Logan, sweetly didst thou glide,
That day I was in Willie's bride!
And years sinsyne hae o'er me run,
Like Logan to the summer sun,
But now thy flowery banks appear,
Like drumlie winter, dark and drear,
While my dear lad maun face his faes,
Far, far frae me, and Logan braes."—Burns.



[59 x 38½. Canvas.

DANIEL IN THE LIONS' DEN. BRITON RIVIERE, R.A.

(Bequeathed by T. H. Ismay.)

566.

"Then the king commanded, and they brought Daniel and cast him into the den of lions."— *Daniel* 6, 16.

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291.]

PSYCHE IN THE TEMPLE OF LOVE.

[20 x 26. Canvas.

*Sir E. J. POYNTER, P.R.A.**(Presented by the Local Committee of the Social Science Congress, 1876.)*

The Heathen Mythology relates that Psyche was a beautiful nymph whom Cupid became enamoured of and married. She is here represented in the Temple of Love, amusing herself with a butterfly, which is said to be her emblem, as representing the lightness of the soul.

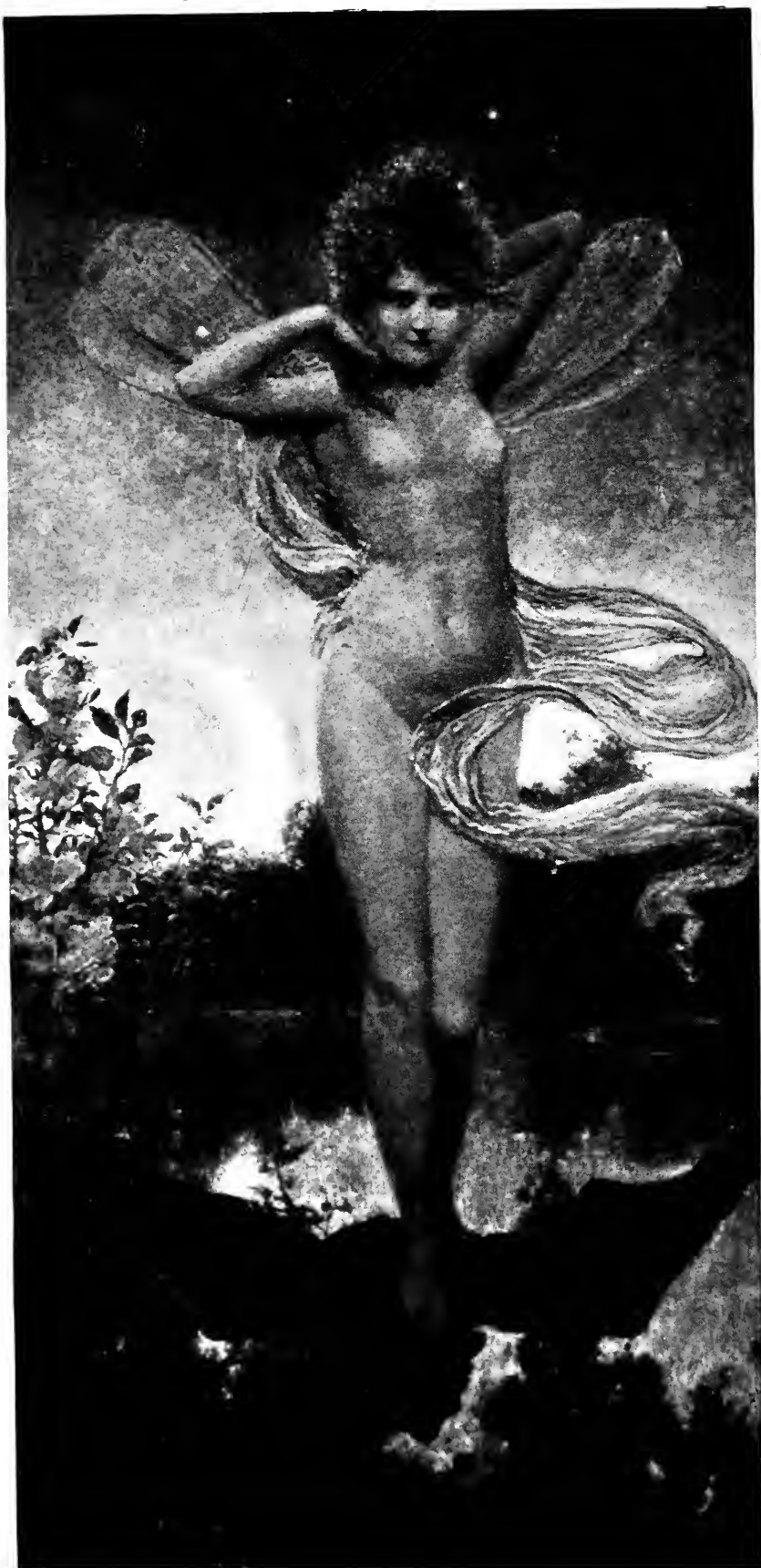


560.]

A PAGEANT OF CHILDHOOD. T. C. GOTCH.

(Purchased.) [96 x 55.]

This work admirably illustrates the varying moods of children; the toddlers in front are acting under control and guidance, the boys following enter frankly into the spirit of the pageant, the girls with drum and cymbals are supporting the procession half in doubt, while the elder girls appear conscious that childhood and maidenhood involve serious thoughts.



429.]

ARIEL. ROBERT FOWLER, R.I. [24 x 48. Canvas.

(Purchased.)

"Where the bee sucks, there suck I;
 In a cowslip's bell I lie;
 There I couch when owls do cry.
 On the bat's back I do fly
 After summer merrily.
 Merrily, merrily shall I live now
 Under the blossom that hangs on the bough."

The Tempest, Act v., Scene 1.



18.] FAITHFUL UNTO DEATH. Sir E. J. POYNTER, P.R.A. [29 x 45. Canvas.
(Presented by Charles Langton)

This picture represents a Roman Guard on duty at one of the palaces during the destruction of Herculanaeum, who, although he might perhaps have made his escape, prefers to remain at his post, faithful unto death.



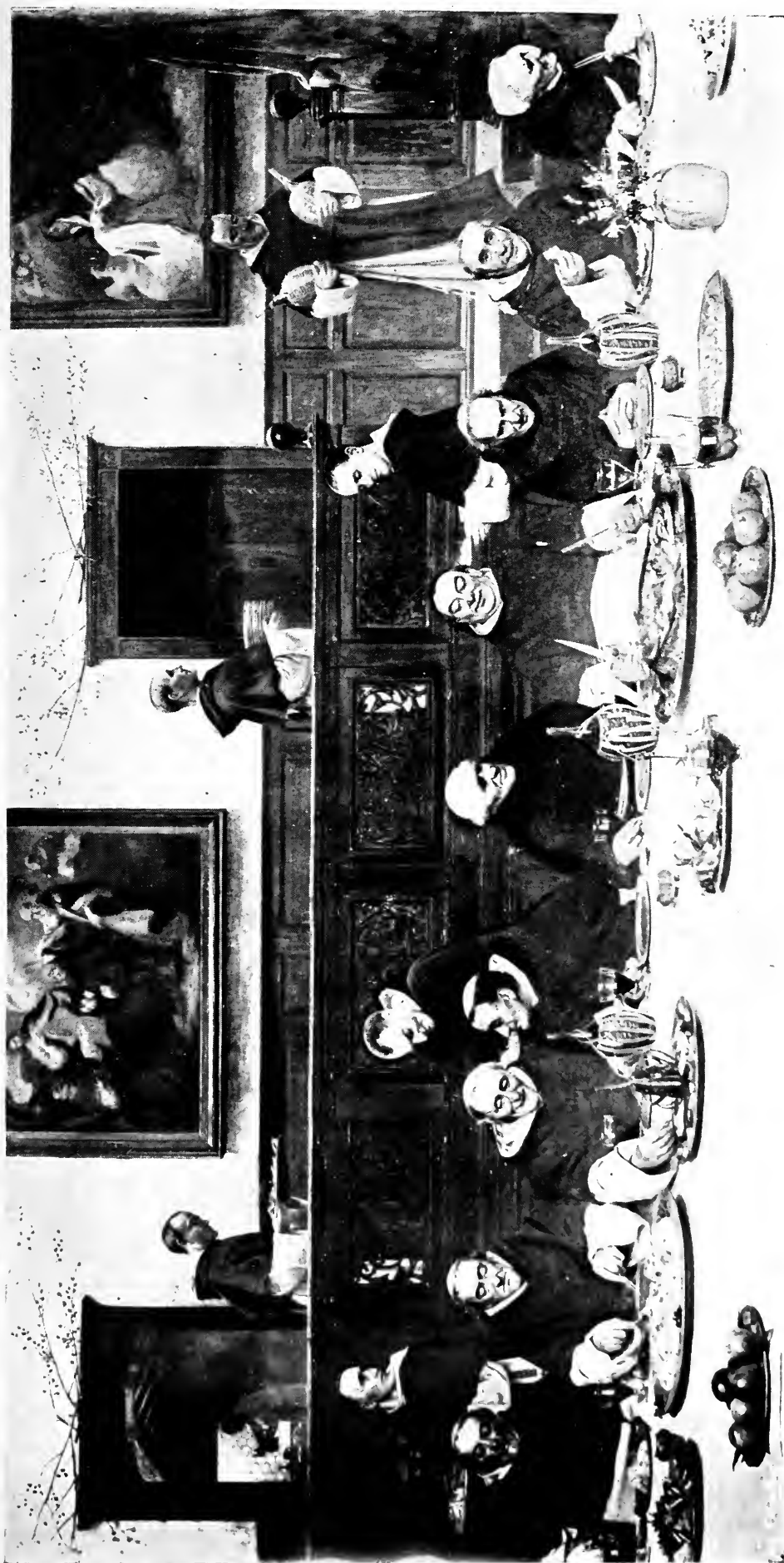
390.]

RUTH AND NAOMI.

PHILIP H. CALDERON, R.A.

[81 x 65. Canvas.
(Purchased.)

"Intreat me not to leave thee, or to return from following after thee: for whither thou goest, I will go; and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God."—*Ruth* I. 16.



319.]

FRIDAY.

W. DENDY SADLER.

(Presented by James Pegram.)

An Abbot and Monks at dinner on Friday, when by the rules of their order the eating of flesh-meat is prohibited. The figures to the right and left of the Abbot are evidently guests belonging to another Monastery.

[84 x 42. Canvas.



[80 x 56.]

"DANTE AND BEATRICE." HENRY HOLIDAY.
(Purchased.)

352.]

Beatrice, with her attendants, while walking by the Arno at Florence, comes suddenly upon Dante, who thereupon experiences the first emotions of passionate love which were destined to remain with him, and to become so potent an influence on his future career.



[78 x 32. Canvas.

R. C. WOODVILLE, R.I.

MAIWAND: SAVING THE GUNS.
(Purchased.)

280.]

The defeat of the British and native troops at the battle of Maiwand, Afghanistan, October, 1880, will long be remembered as an instance of the folly of under-estimating the strength of an enemy. Here a contingent of the Royal Horse Artillery, after performing all that bravery could achieve against overwhelming numbers, is compelled to retreat, bearing away dead and wounded (men and officers).



450.]

VENUS AND ANCHISES. Sir W. B. RICHMOND, R.A.

(Purchased.)

"Athwart that winery wilderness of thorns
 Flashed from her motion splendour like the morn's,
 And from her presence life was radiated

Through the grey earth, and branches bare and dead:
 So that her way was paved and roofed above
 With flowers as soft as thoughts of budding love."

Shelley's "Epipsychidion."

[116 x 58. Canvas



ONE OF THE FAMILY. F. G. COTMAN, R.I.
(*Purchased.*)

168 x 41. Canvas.

145

A scene in the living room of a well-to-do farmer. The master of the house has returned during the mid-day meal, at which the rest of the family are assembled. A favourite horse, who is waiting to be unharnessed and taken to the stable, puts his head in at the open half door, and appears nothing loth to accept the bread which is held to him by the hand of the farmer's good-looking wife, who, with the children seated at the table, welcome his intrusion into the family circle with good humour and affection.



MEADOW SWEETS. DAVID MURRAY, A.R.A.
(Purchased.)

[72 x 48.]

489.]



548.]

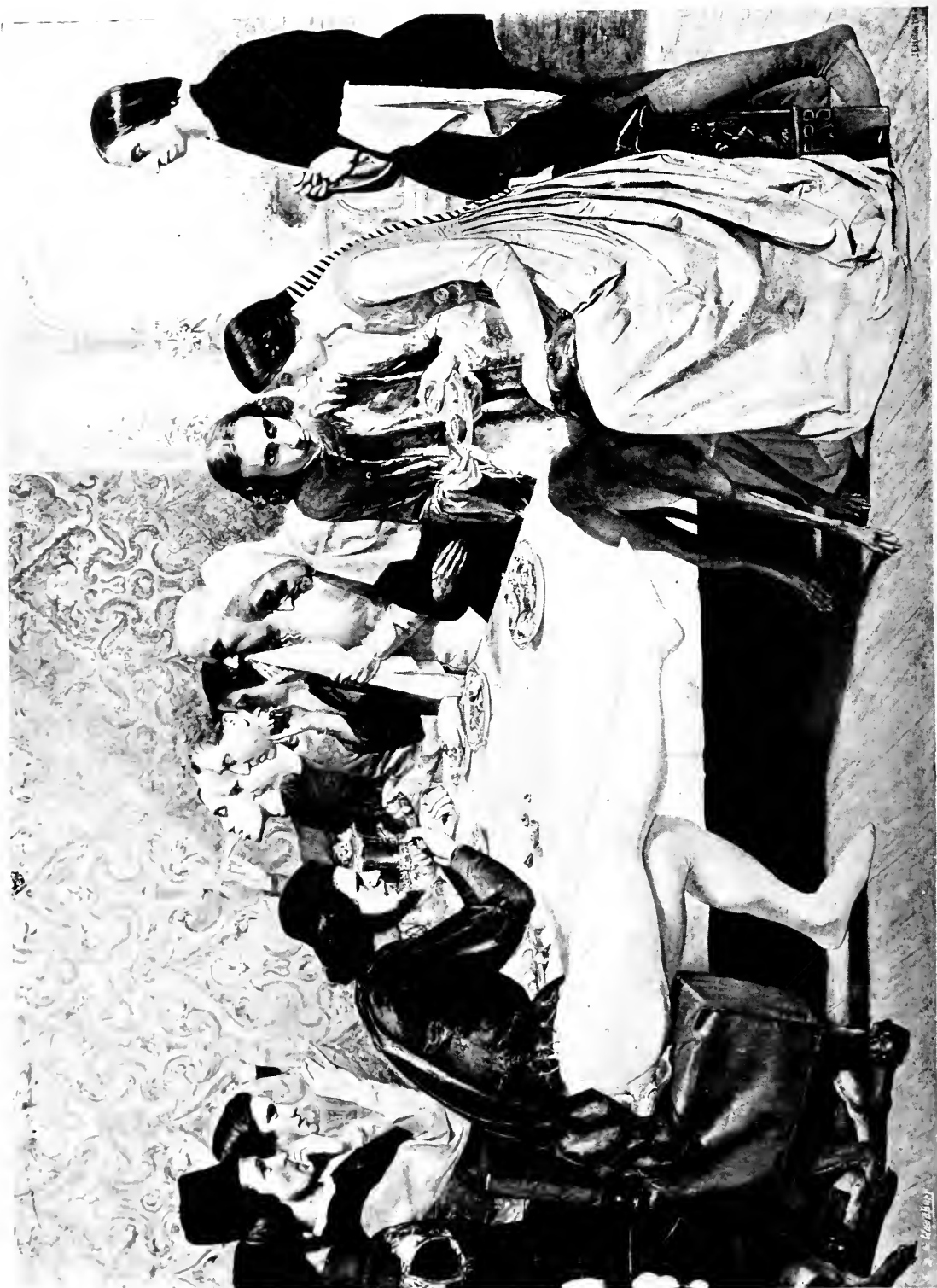
LOVE'S BAUBLES. BYAM SHAW, R.I.

(Purchased.)

"I stood where Love in brimming armfuls bore
Slight wanton flowers and foibles, toys of fruit;
And round him Ladies thronged in warm pursuit,
Fingered and lipped and proffered the strange store,

And from one hand the petal and the core
Savour'd of sleep; and clustered and curled shoot
Seem'd from another hand like shame's salute —
Gifts that I felt my cheek was blushing for."—*Dante Gabriel Rossetti.*

[70 x 41. Canvas.



LORENZO AND ISABELLA. Sir J. E. MILLAIS, Bart., P.R.A. [57 x 40. Canvas.

(Purchased.)

337.]

This story is from the poem of the "Pot of Basil," by Keats. One of the brothers, enraged at the attention paid to his sister by Lorenzo, is venting his spleen by kicking savagely at the hound which Isabella is caressing.



[38 x 24. Canvas.

A NAUTICAL ARGUMENT. C. NAPIER HENRY, A.R.A.
(Purchased.)

8.



559.]

"O MISTRESS MINE, WHERE ARE YOU ROAMING?
O STAY AND HEAR YOUR TRUE LOVE'S COMING."

EDWIN A. ABBEY, R.A.

(Purchased.)

[96 x 61.]



139.]

A WAR DESPATCH AT THE HÔTEL DE VILLE.

[39 x 60. Canvas.

A. C. GOW, R.A.

(Purchased.)



399]

PELAGIA AND PHILAMMON. ARTHUR HACKER, A.R.A.

[72 x 44. Canvas.

(Purchased.)

An incident in Charles Kingsley's "Hypatia," which is not capable of description by exact quotation, but will be readily recognised by readers of this wonderfully graphic and absorbing novel.



552.]

THE ROAD TO CAMELOT: from "THE LADY OF SHALOTT."

G. H. BROUGHTON, R.A.

[96 x 54.]

"And moving thro' a mirror clear
That hangs before her all the year,
Shadows of the world appear.
There she sees the highway near
Winding down to Camelot:

"There the river eddly whirls,
And there the surly village churls,
And the red cloaks of the market girls,
Pass onward from Shalott.

(Purchased.)

"Sometimes a troop of damsels glad,
An Abbot on an ambling pad,
Sometimes a curly shepherd-lad,
Or long-hair'd page in crimson clad,
Goes by to tower'd Camelot.

"And sometimes thro' the mirror blue
The knights come riding two and two;
She hath no loyal knight and true,
The Lady of Shalott."—*Tennyson.*



A purely decorative picture. Composed to indicate beauty of line, delicate flesh tints, and harmonious colouring.

431.]

A SUMMER NIGHT. ALBERT MOORE, R.W.S.
(Purchased.)

[90 x 52. Canvas.]



142.]

THE ANCESTOR ON THE TAPESTRY. J. HAYNES-WILLIAMS.
(Purchased)

[60 x 36.]

Interior of the house of a Spanish nobleman. The steward is explaining to the youthful heir the warlike deeds of his ancestor, as depicted on the tapestry. The mother and nurse, attended by a favourite dog, look on admiringly at the gallant bearing of the young noble, and the interest he betrays in the stirring events being related by the old servitor.



From a Photo by]

[R. Brown, Liverpool.

SCULPTURE GALLERY.

CATALOGUE.

1. MONT BLANC	George A. Fripp, R.W.S.
2. A SUMMER SHOWER	Ernest A. Waterlow, A.R.A.
3. LONDON, FROM FLEET STREET: THE LORD MAYOR'S SHOW	D. Roberts, R.A.
4. SINTRAM	Louisa Starr.
5. FLOWER SELLERS	Gustave Doré.
6. THE VILLAGE LAWYER	Carl Schloesser.
7. THE VILLAGE FESTIVAL	Jan. Molenaar.
8. A NAUTICAL ARGUMENT	C. Napier Hemy, A.R.A.
9. HEAD OF A YOUNG MAN	Gerard Douw.
10. LADY AND CAVALIER	Gerard Terburg.
11. THE OLD MAN'S TREASURE	Carl Gussow.
12. HARVEST MOON	W. H. Sullivan.
13. TABLE D'HÔTE AT A DOG'S HOME	J. C. Dollman, R.I.
14. WEAL AND WOE	C. Gregory, R.W.S.
15. INTERIOR OF A WELSH COTTAGE	David Bates.
16. FOOTPRINTS OF WAR	F. W. Lawson.
17. FAITHFUL	C. E. Perugini.
18. FAITHFUL UNTO DEATH	Sir E. J. Poynter, P.R.A., R.W.S.
19. THE ARREST OF CHARLOTTE CORDAY	After Henri Scheffer.
20. VENUS AND CUPID	Luca Giordano.
21. SERF EMANCIPATION	E. Armitage, R.A.
22. THE NORTH SHORE, OR ESTUARY OF THE RIVER MERSEY	Andrew Hunt.
23. ŒDIPUS AND HIS DAUGHTERS	Henri Fuseli, R.A.
24. ROBINSON CRUSOE EXPLAINING THE SCRIPTURES TO FRIDAY	Alexander Fraser.
25. THE DILIGENCE	F. A. Bridgman.
26. RICHARD II. RESIGNING THE CROWN TO BOLINGBROKE	Sir John Gilbert, R.A., P.R.W.S.
27. EVENTIDE	Prof. Hubert von Herkomer, R.A.

28. THE ROMAN AQUEDUCTS J. B. Pyne.
29. DOVEDALE Charles Barber.
30. MOORLAND, BARMOUTH Albert Hartland.
31. ELIJAH IN THE WILDERNESS Lord Leighton, P.R.A.
32. DOWN IN THE REEDS BY THE RIVER Frank Walton, R.I.
33. RUINS OF A TEMPLE AND AMPHITHEATRE David Roberts, R.A.
34. "AND WHEN DID YOU LAST SEE YOUR FATHER?" W. F. Yeames, R.A.
35. THE BEST OF HUSBANDS Arthur Stocks, R.I.
36. REAR GUARD OF AN ARMY BRINGING UP BAGGAGE WAGGONS Sir John Gilbert, R.A., P.R.W.S.
37. THE DEATH OF NELSON Benjamin West, P.R.A.
38. CROMWELL REFUSING THE CROWN J. Schex.
39. PORT OF GENOA—MOONLIGHT J. Holland, R.W.S.
40. LANDSCAPE J. M. W. Turner, R.A.
41. MORTON BEFORE CLAVERHOUSE AT TILLIETUDLEM W. L. Windus.
42. THE REFORM CLUB BANQUET AT EDINBURGH W. Collins, R.A.
43. A DULL DAY J. Constable, R.A.
44. STUDY OF ROCKS AND RIVULET Sir Edwin Landseer, R.A.
45. THE HUNTED SLAVES R. Ansdell, R.A.
46. VIEW ON THE THAMES, NEAR MAIDENHEAD E. J. Niemann.
47. FARM BUILDINGS Patrick Nasmyth.
48. AN ENGLISH RIVER J. Constable, R.A.
49. HEAD OF A HIND Sir Edwin Landseer, R.A.
50. THE ANTE-CHAMBER AT WHITEHALL, DURING THE LAST
MOMENTS OF CHARLES II. E. M. Ward, R.A.
51. DUTCH BOORS David Teniers.
52. DUTCH BOORS "
53. THE CHILDHOOD OF WILKIE COLLINS William Collins, R.A.
54. THE TRIAL OF THE EARL OF STRAFFORD IN WESTMINSTER
HALL, 1641 William Fisk.
55. A STRUGGLE FOR EXISTENCE—WOLVES Bouverie Goddard.
56. A WOODLAND HOME Ernest Parton.
57. BLANCHISSEUSES Alice Havers.
58. SHOWERY WEATHER Joseph Knight, R.I.
59. THE OLD OAK S. Williamson.
60. THE RIVER MERSEY R. Serres.
61. KING RICHARD I. OF ENGLAND, SURNAMED CŒUR DE LION,
AND SOLDAN SALADIN S. A. Hart, R.A.
62. THE LIBER STUDIORUM J. M. W. Turner, R.A.
63. THE STILE Birket Foster, R.W.S.
64. VASE AND FLOWERS Mrs. Harrison.
65. A SUNSHINE SHOWER: WATER STREET IN 1810 W. G. Herdman.
66. CASTLE ROCK, CUMBERLAND H. Clarence Whaite, P.R.C.A.
R.W.S.
67. VIEW OF THE OLD TOWN HALL, LIVERPOOL W. G. Herdman.
68. BASKET OF FLOWERS Mrs. Harrison.
69. SCENE IN A TURKISH CAFÉ (SKETCH) W. Müller.
70. WORMHEAD, SWANSEA: SHIPPING, OFF THE COAST, 1864 E. Duncan.
71. CONTEMPLATION W. Hunt, R.W.S.
72. EATON HALL Artist unknown.
73. SWISS SCENE T. M. Richardson, R.W.S.
74. BETTWS-Y-COED. (See No. 78) J. D. Watson, R.W.S.
75. BY THE SIDE OF THE BOG OF ALLAN Albert Hartland.
76. THE WRECKERS A. Herbert.
77. EAST QUAY, PRINCE'S DOCK Samuel Austin, R.W.S.
78. BETTWS-Y-COED. (See No. 74) J. D. Watson, R.W.S.
79. THE PORT OF SHIELDS C. Napier Hemy, A.R.A.
80. LANDSCAPE, WITH SHEEP Birket Foster, R.W.S.
81. LAGO MAGGIORE, ITALY T. M. Richardson, R.W.S.
82. THE OLD HAYMARKET, LIVERPOOL S. Eglinton.
83. GROUP OF CHILDREN AND STREET MINSTREL F. W. Topham, R.W.S.
84. COW AND SHEEP Thomas Sidney Cooper, R.A.
85. FIRST OF MAY. *After F. X. Winterhalter* Engraved by S. Cousins, R.A.
86. WORKING LATE Alfred W. Hunt, R.W.S.
87. HER MAJESTY THE QUEEN. *After F. X. Winterhalter* Engraved by F. C. Lewis.
88. DINNER-TIME AT THE QUARRIES, PURBECK A. D. Fripp, R.W.S.
89. THE FINDING OF CHRIST IN THE TEMPLE. *After W. Holman
Hunt, A.R.W.S.* Engraved by Aug. Blanchard.
90. STARRY EYES J. M. Jofling.
91. THE LATE PRINCE CONSORT. *After F. X. Winterhalter* Engraved by F. C. Lewis.
92. FORMBY MILL: HARVEST TIME W. L. Kerry.
93. INFANT SAMUEL. *After James Saul, R.A.* Engraved by Saml. Cousins, R.A.
94. SUMMER TIME IN THE HIGHLANDS William Small, R.I.

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| 161. STUDY OF A HEAD (FROM THE LIFE) | Prof. A. Legros. |
| 162. STUDY OF A HEAD (FROM THE ANTIQUE) | " |
| 163. STUDY OF A HEAD (FROM THE LIFE) | " |
| 164. LE MOULTON RETROUVE | " |
| 165. HEAD OF AN OLD WOMAN | Prof. H. von Herkomer, R.A. |
| 166. THE IMMACULATE CONCEPTION. <i>After Bartolomé Estévan Murillo</i> | Engraved by Arch. Lefevre. |
| 167. SHOEING. <i>After Sir Edwin Landseer, R.A.</i> | Engraved by C. G. Lewis. |
| 168. WILLIAM EWART, ESQ. | A. Mosses. |
| 169. JOHN GIBSON, R.A. | John Partridge. |
| 170. THE RT. HON. DUDLEY RYDER, K.G., EARL OF HARROWBY | Artist unknown. |
| 171. W. WALLACE CURRIE (MAYOR IN 1835) | Thomas Phillips, R.A. |
| 172. SIR JAMES ALLANSON PICTON, F.S.A. | J. Robertson. |
| 173. REV. W. SHEPHERD, LL.D. | T. H. Illidge. |
| 174. CHARLES SYLVESTER, JOSEPH SANDERS, AND GEORGE STEPHENSON | Gambadella. |
| 175. ST. PAUL'S CATHEDRAL, FROM BLACKFRIARS BRIDGE | George H. Dodgson, R.W.S. |
| 176. ST. CECILIA | Domenichino (Domenico Zampieri). |
| 177. A MARINE SUBJECT | Sam. Williamson. |
| 178. VOICES OF THE SEA | F. W. Topham, R.W.S. |
| 179. STUDY OF A HEAD | Prof. A. Legros. |
| 180. THE PESCHERIA, ROME | E. A. Goodall, R.W.S. |
| 181. BAMBRO' CASTLE | James Webb. |
| 182. DEATH OF NELSON. (See No. 37) | Samuel Drummond, A.R.A. |
| 183. SIR WILLIAM BROWN | Sir J. W. Gordon, P.R.A. |
| 184. THE CRUCIFIXION | William Hilton, R.A. |
| 185. RECONCILIATION OF JACOB AND ESAU | Artist unknown. |
| 186. LIVERPOOL IN 1769 | " |
| 187. BURNING OF THE LIVERPOOL EXCHANGE | Attributed to Wright, of Derby. |
| 188. SUNSET | Lamorinière. |
| 189. COMMODORE LORD JOHN ANSON | Artist unknown. |
| 190. PETER LITHERLAND (INVENTOR OF THE PATENT LEVER WATCH). | " |
| 191. THE EARL OF SEFTON | " |
| 192. REV. T. RAFFLES, LL.D. (See No. 222) | E. V. Rippingille. |
| 193. EDWARD RUSHTON | E. Smith. |
| 194. J. B. ASPINALL (MAYOR IN 1803) | Artist unknown. |
| 195. W. ROSCOE | Sir M. A. Shee, P.R.A. |
| 196. ROBERT WILLIAMSON | Artist unknown. |
| 197. G. P. DAY (THE NEWSMAN) | " |
| 198. STATUE OF SIR A. B. WALKER, BART. | J. Warrington Wood. |
| 199. LA FIORENTINA | Fedi. |
| 200. PAIR OF VASES OF DOULTON WARE | Designed by Miss H. B. Barlow. |
| 201. JAMES NEWLANDS | G. E. Ewing. |
| 202. SOUTHWOOD SMITH | Artist unknown. |
| 203. CANOVA | Antonio Canova. |
| 204. SIR J. E. MILLAIS, BART., P.R.A. | Sir J. E. Boehm, Bart., R.A. |
| 205. SIR JEFFERY WYATVILLE, KT., R.A. | Artist unknown. |
| 206. H.R.H. THE PRINCE OF WALES | Count Gleichen. |
| 207. H.R.H. THE PRINCESS OF WALES | " |
| 208. THE YOUNG AUGUSTUS | John Gibson, R.A. |
| 209. DR. TRAILL | S. Gibson. |
| 210. MICHAEL ANGELO | Antonio Canova. |
| 211. VENUS DE MILO | Fraccorelli. |
| 212. PAIR OF FRENCH VASES | " |
| 213. TIME IS PRECIOUS | A. Rossetti. |
| 214. SERAPHINA (DAUGHTER OF THE LATE JOHN BRANLEY-MOORE, ESQ., AGED TWO YEARS) | G. Ormerod Smith (Rome, 1857). |
| 215. COL. PETER THOMSON | J. A. P. Macbride. |
| 216. SIR ROBERT PEEL, BART. | Artist unknown. |
| 217. WILLIAM RATHBONE | E. Davies. |
| 218. H.R.H. THE DUKE OF EDINBURGH | Count Gleichen. |
| 219. H.R.H. THE DUCHESS OF EDINBURGH | " |
| 220. SIR JOHN TOBIN, KNIGHT | Artist unknown. |
| 221. ST. CECILIA. (See also No. 176) | " |
| 222. THOS. RAFFLES, D.D., LL.D. | J. Jackson (Rome, 1858). |
| 223. BERLIN CHINA VASE | " |
| 224. VASE | " |
| 225. JOHN FINCH, JUN. | J. E. Jones. |
| 226. VENUS DE MEDICI | Bartolini. |
| 227. J. HANNING SPEKE | S. L. Gardie. |
| 228. AJAX | Artist unknown. |
| 229. HER MAJESTY THE QUEEN | Count Gleichen |
| 230. LAOCOON | Artist unknown |

231. GARIBALDI	<i>E. E. Geflowski.</i>
232. BAS RELIEFS OF INCIDENTS IN THE LIFE OF THE EARL OF DERBY	<i>Artist unknown</i>
233. MARK ANTONY	"
234. DANIEL WEBSTER	"
235. CROUCHING VENUS	"
235. CHARLES DICKENS	<i>Giovanni Fontana.</i>
237. ROBERT BLAKE	<i>After E. H. Bailey, R.A.</i>
238. BURMESE CARVED SCREEN	
239. FLOWER VASE OF JAPANESE CLOISONNÉ ENAMEL	
240. JAPANESE CARVING (FROM NATURE)	
241. BUST OF ZEUS	<i>Artist unknown.</i>
242. PAIR OF TERRA-COTTA VASES (DOULTON WARE)	
243. THE VINTAGER	<i>J. B. Philip.</i>
244. ANTONINUS MARCUS AURELIUS	<i>Artist unknown.</i>
245. CUPID IN DISGUISE	<i>J. Gibson, R.A.</i>
246. JULIET	<i>G. Fontana.</i>
247. LORENZO DE MEDICI	<i>Artist unknown.</i>
248. SIR A. B. WALKER, BART. (See No. 198)	<i>Messrs. J. Allen & Sons.</i>
249. J. CONSTABLE, R.A.	<i>E. Davis.</i>
250. DIANA ROBING. (See No. 269)	<i>Antonio Canova.</i>
251. FLORA	"
252. FLORA. (See No. 251)	<i>J. Gibson, R.A.</i>
253. PERSEUS WITH THE HEAD OF MEDUSA	
254. VENUS. (See No. 226)	<i>Artist unknown.</i>
255. JUNO	"
256. DAVID. <i>After Michael Angelo</i>	<i>Signor Brucciani.</i>
257. HEBE	<i>Antonio Canova.</i>
258. APOLLO (BELVIDERE)	<i>Artist unknown.</i>
259. LAOCOON	<i>Athenodorus, Agesandrus, and Polydorus (Rhodian School).</i>
260. DIANA	<i>Artist unknown.</i>
261. HERCULES (FARNESE)	"
262. CUPID AND PSYCHE	<i>Antonio Canova.</i>
263. DANTE'S DREAM	<i>D. G. Rossetti.</i>
264. MARKET PLACE, VERONA: MORNING	<i>John O'Connor, A.R.H.A.</i>
265. LANDSCAPE	<i>John McDougal, R.C.A.</i>
266. THE SHEPHERD OF JERUSALEM	<i>Phil. R. Morris, A.R.A.</i>
267. BOULDERS AT REST	<i>J. G. Naish.</i>
268. MODEL OF WINDSOR CASTLE	<i>Executed by James Bellamy.</i>
269. WILLIAM BENNETT	<i>W. B. Boadle.</i>
270. JAMES POWNALL	<i>Gambadella.</i>
271. SIR WALTER SCOTT	<i>Sir Edwin Landseer, R.A.</i>
272. THE DUKE OF WELLINGTON	<i>Matthew Noble.</i>
273. CHARLES JAMES FOX	<i>J. Nollekens, R.A.</i>
274. HARRISON AINSWORTH	<i>D. Maclise, R.A.</i>
275. THE WAY IN THE WOOD (VIEW NEAR ANTWERP)	<i>Louis Pulinckx.</i>
276. STEPPING STONES—BETTWS-Y-COED	<i>C. Bramwhite, R.W.S.</i>
277. PORT OF LIVERPOOL	<i>Samuel Walters.</i>
278. SHAW'S BROW	<i>W. H. Herdman.</i>
279. NATURE'S MIRROR	<i>Peter Ghent, R.C.A., R.I.</i>
280. MAIWAND: SAVING THE GUNS	<i>R. C. Woodville.</i>
281. A STREET IN BRITTANY	<i>Stanhope A. Forbes, A.R.A.</i>
282. ON THE MURRAY FIRTH	<i>John Fraser.</i>
283. PORTRAIT OF CHARLES MACIVER, ESQ.	<i>Prof. Hubert von Herkomer, R.A.</i>
284. THE BRIGAND	<i>William Daniels.</i>
285. VENUS BESEECHING VULCAN TO FORGE A SUIT OF ARMOUR FOR ÆNEAS	
286. THE HOLY FAMILY	<i>Artist unknown.</i>
287. LANDSCAPE	<i>Francesco Casanova.</i>
288. THE RAPE OF EUROPA	<i>Giovanni Francesco Romanelli.</i>
289. LANDSCAPE	<i>Gaspar Poussin.</i>
290. A GERMAN BIRTHDAY IN 1575	<i>C. Napier Hemy, A.R.A.</i>
291. PSYCHE IN THE TEMPLE OF LOVE	<i>E. J. Poynter, P.R.A., R.W.S.</i>
292. FLORIZEL AND PERDITA	<i>J. Durham, R.A.</i>
293. SHEEP WASHING—CHESHIRE MARSHES	<i>John Pedder.</i>
294. A MEAN ADVANTAGE	<i>F. Mazzotta.</i>
295. THE THAMES AT DEPTFORD	<i>H. T. Dawson.</i>
296. THE PEDLAR	<i>Fred. Morgan.</i>
297. THE HÔTEL DE VILLE, LOUVAIN	<i>Sam Prout, R.W.S.</i>
298. LANDSCAPE	<i>John Rathbone.</i>
299. EVERTON VILLAGE	<i>Charles Towne.</i>

300. PORTRAIT OF GENERAL GASCOYNE, M.P. James Lonsdale.
- SERIES OF DRAWINGS AND SKETCHES:—
301. GLEN LOUGH, FROM THE HILL TOPS Albert Hartland
302. CADER IDRIS IN WINTER "
303. EVENING—BARMOUTH "
304. MOUNTAIN TORRENT, NEAR LLYN DULIN "
305. ON THE MOORS "
306. LLUGWY VALLEY, FROM THE HILLS "
307. A TROUT STREAM, NEAR DOLGELLY "
308. AN EAST WIND, ARTHOG "
309. EVENING IN THE VALLEY, ARTHOG. "
310. ON THE HILLS NEAR BARMOUTH JUNCTION "
311. STORMY EVENING—THE OLD ROAD, CAPEL CURIG. "
312. SUNSHINE AND SHOWER "
313. GOUGAUN BARRA, COUNTY CORK "
314. DRAWING IN CHALK Dante G. Rossetti.
315. ST. CECILIA (After) Domenichino.
316. MICHAEL JAMES WHITTY John Bishop.
317. THE RT. HON. WILLIAM EWART GLADSTONE, M.P. A. Bruce Joy.
318. THE BEACH AT SCHEVENINGEN—ARRIVAL OF THE FISHING FLEET W. J. J. C. Bond.
319. FRIDAY W. Dendy Sadler.
320. THALBERG Artist unknown.
321. WILLIAM DANIELS By Himself.
322. MOTHERLESS Arthur Stocks.
323. DAILY BREAD T. B. Kennington.
324. A STOWAWAY. Alfred Dixon.
325. MODEL OF ST. GEORGE'S HALL
326. REV. JAMES MARTINEAU, LL.D., D.D. Edward Ryley.
327. FRUIT AND FLOWERS Th. Grönland.
328. THE JUDGMENT OF PARIS Franz Floris.
329. THE EVE OF THE REGATTA William Logsdail.
330. TRIED FRIENDS William Huggins.
331. MADONNA DI SAN SISTO. *After Raffaello* Engrd. by Prof. Eduard Mandel.
332. A MASTIFF Richard Ansdell, R.A.
333. JOHN HUGHES, J.P. Jerry Barrett.
334. BUST OF O'CONNELL. Artist unknown.
335. THE PORT OF LIVERPOOL FROM THE CHESHIRE SHORE William Collingwood, R.W.S.
336. MERCURY INSTRUCTING CUPID IN THE PRESENCE OF VENUS Joseph Derry.
337. LORENZO AND ISABELLA Sir J. E. Millais, Bart., P.R.A.
338. CLEOMBROTUS ORDERED INTO BANISHMENT BY LEONIDAS II. Benjamin West, P.R.A.
339. THE OLD PIER AT LITTLEHAMPTON Sir Aug. Wall Callcott, R.A.
340. THE COUNTESS OF DARNLEY Sir Thomas Lawrence, P.R.A.
341. FEMALE BATHERS SURPRISED BY A SWAN Wm. Etty, R.A.
342. A CAPUCHIN FRIAR E. V. Ripplingille.
343. THE SURPRISE Claude Marie Dubufe.
344. BLOODHOUND AND PUPS Charles Landseer, R.A.
345. THE FOUNDLING. G. B. O'Neill.
346. EVENING IN THE MEADOWS. *Cattle by T. Sidney Cooper, R.A.* Fredk. R. Lee, R.A.
347. ROME FROM THE VATICAN (RAPHAEL AND THE FORNARINA IN THE CORRIDOR OF THE LOGGIE) J. M. W. Turner, R.A.
348. RIZPAH WATCHING THE BODIES OF HER SONS "
349. VENICE QUAY, THE DUCAL PALACE, THE RIVIA DEGLI SCHIAVONI, AND CHURCH OF SAN ZACCARIA "
350. THE OLD SOLDIER James S. Morland.
351. GOLDEN MOMENTS Isaac Cooke, R.B.A.
352. DANTE AND BEATRICE. *Pigeons painted by J. T. Nettleship* Henry Holiday.
353. RIVAL GRANDFATHERS John R. Reid.
354. A NEW LIGHT IN THE HAREEM Fredk. Goodall, R.A.
355. MISSED Julius M. Price.
356. MADONNA PIETRA DEGLI SCROVIGNI Mrs. Marie S. Stillman.
357. THE PROGRESS OF INTEMPERANCE E. V. Ripplingville.
358. THE GRACES John Gibson, R.A.
359. EVE OF THE MASSACRE OF ST. BARTHOLOMEW A. B. Clay.
360. THE MOCKING OF CHRIST Artist unknown.
361. THE DANCING BEAR W. F. Witherington, R.A.
362. THE LATE PRINCE LEOPOLD, DUKE OF ALBANY F. J. Williamson.
363. THE RT. HON. WILLIAM EWART GLADSTONE, M.P. A. Bruce Joy.
364. THE EVE OF THE BATTLE OF EDGE HILL Charles Landseer, R.A.
365. HIC JACET (THE WASTE AND LUMBER OF THE SHORE) Charles Robertson, R.W.S.
366. THE BURNING OF THE LIVERPOOL LANDING STAGE, 1874 Thomas Huson, R.A.

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| 367. | THE HARBOUR OF REFUGE (<i>Etching</i>) | R. W. Macbeth, A.R.A. |
| 368. | WHEN THE CHILDREN ARE ASLEEP. | Thomas Faed, R.A. |
| 369. | "DON'T 'EE TIPTY TOE" | John Morgan. |
| 370. | REMINISCENCES OF THE VYRNWY VALLEY. | Peter Ghent. |
| 371. | THE KEEP OF BEESTON CASTLE | A. B. Bamford. |
| 372. | THE VILLAGE POLITICIANS | James Campbell. |
| 373. | THE KING'S SHILLING | " |
| 374. | THE SCHOOLMASTER'S LEISURE | " |
| 375. | OLD MILL AND POOL. | Wm. Davis. |
| 376. | A SMOKING PARTY | Attributed to Hogarth. |
| 377. | THE DOUBTFUL COIN | H. B. Roberts. |
| 378. | LANDSCAPE, WITH FIGURES AND CATTLE | Charles Towne. |
| 379. | THE MEMBERS OF THE ROYAL ACADEMY OF ARTS UNDER
THE PRESIDENCY OF SIR BENJAMIN WEST. | |
| 330. | A PARTING | Miss Marianne Stokes. |
| 331. | WINTRY MARCH | W. L. Picknell. |
| 332. | GREY VENICE | C. Napier Hemy, A.R.A. |
| 333. | THE OLD POACHER | Miss Ellen Clacy. |
| 381. | ALDERMAN E. SAMUELSON, J.P. (First Chairman of the Art Department
of the Liverpool Corporation) | T. Stirling Lee. |
| 385. | BRIDGE OVER THE RIVER CALDER AT WHALLEY | W. J. Bishop. |
| 386. | THE BLIND FIDDLER. <i>After Wilkie, R.A.</i> | William Weir. |
| 387. | INTERIOR OF A BUTCHER'S SHOP | Jan. Steen. |
| 388. | THE QUEEN AND PRINCE CONSORT VISITING WOUNDED
SOLDIERS FROM THE CRIMEAN WAR. <i>After Jerry Barrett</i> | Engraved by T. O. Barlow, R.A. |
| 389. | AWAITING AN AUDIENCE | Professor Willem Geets. |
| 390. | RUTH AND NAOMI | Philip H. Calderon, R.A. |
| 391. | HARD TIMES | Professor Fredk. Brown. |
| 392. | OFF TO THE FISHING GROUND | Stanhope A. Forbes, A.R.A. |
| 393. | CANON HUME, LL.D., D.C.L. | E. E. Geflowski. |
| 394. | SHOOTING PARTY IN THE HIGHLANDS—HALTING FOR LUNCH. | Richard Ansdell, R.A. |
| 395. | THE LATE JOHN FOSTER (Surveyor to the Liverpool Corporation) | William Spence. |
| 396. | THE ACCUSATION | J. Shaw Crompton. |
| 397. | GROUP ILLUSTRATING THE PARABLE OF THE WISE AND
FOOLISH VIRGINS | Rinaldi. |
| 398. | AN ENCORE TOO MANY | Francis Barraud. |
| 399. | PELAGIA AND PHILAMMON | Arthur Hacker, A.R.A. |
| 400. | THE BOW-NET | T. F. Goodall. |
| 401. | THE WHITE LADY OF NUREMBURG | Sir Wyke Bayliss, P.R.B.A. |
| 402. | "PEONIES" | C. E. Perugini. |
| 403. | THE GOOD HUSBAND | Miss Mary Redmond. |
| 404. | THE HAPPY WIFE | " |
| 405. | LADY GODIVA | <i>After Van Lerius.</i> |
| 406. | SAMSON | Solomon J. Solomon, A.R.A. |
| 407. | PORTRAIT OF H. LONSDALE ELMES (Architect of St. George's Hall) | T. Oldham Barlow, R.A. |
| 408. | ON THE WHARFE | Albert Hartland. |
| 409. | PAIR OF SÈVRES VASES | |
| 410. | THE PEDIMENT OF ST. GEORGE'S HALL | |
| 411. | THE LAST MAN | John Martin, K.L. |
| 412. | EMBERS | Frank H. Potter, R.B.A. |
| 413. | NEARING THE NEEDLES. | Henry Moore, R.A. |
| 414. | READY FOR CUTTING | George Lance. |
| 415. | JEANNE D'ARC | Harold S. Rathbone. |
| 416. | LESBIA (<i>Original Model</i>) | Henry Weekes, R.A. |
| 417. | THE SUPPLIANT MOTHER (<i>Original Model</i>) | " |
| 418. | VENUS | John Gibson, R.A. |
| 419. | JEPHTHAH | Miss Jessie Macgregor. |
| 420. | A VENETIAN FACTION REGATTA—NICOLOTTI V. CASTELLANI | W. H. Bartlett. |
| 421. | FROM GREEN TO GOLD | Yeend King, R.I. |
| 422. | STRANGERS IN A STRANGE LAND | Albert Starling. |
| 423. | FINISHING TOUCHES | W. Brint Turner. |
| 424. | NATURE'S CATHEDRAL AISLE | James T. Watts, R.C.A. |
| 425. | THE LATE SIR JAMES A. PICTON, K.T., F.S.A. (POSTHUMOUS
PORTRAIT) (See No. 172) | R. E. Morrison. |
| 426. | "WHEN SEAS ARE FAIR AND WINDS ARE STILL" | Thomas Huson, R.I. |
| 427. | OPHELIA | Henrietta Rae (Mrs. E. Normand). |
| 428. | LATE AUTUMN | Anderson Hague, R.I. |
| 429. | ARIEL | Robert Fowler, R.I. |
| 430. | SUMMER-TIME IN SUSSEX | T. Hampson Jones. |
| 431. | A SUMMER NIGHT | Albert Moore, R.W.S. |
| 432. | THE FLORENTINE POET | G. Hervey Garraway. |
| 433. | THE ANCIENT WOODMAN | J. Milo Griffith. |

431. BAS-RELIEF—MUSIC AND DANCING J. Mulo Griffith.
 432. PORTRAIT OF A BURGOMASTER Flemish School.
 436. SERIES OF DRAWINGS IN BLACK AND WHITE.—PLEASANT
 SPOTS ROUND OXFORD Alfred Rimmer.
 437. DONKEY AND FOAL. *Landscape painted by W. J. J. C. Bond* William Huggins.
 438. THE TRIUMPH OF THE INNOCENTS W. Holman Hunt, R.W.S.
 439. PEACE-STATUE E. Onslow Ford, R.A.
 440. THE SELECT COMMITTEE H. Stacy Marks, R.A.
 441. AN IDYLL Maurice Greiffenhagen.
 442. RONDA FAIR Arthur Melville, A.R.W.S.
 443. IN THE REIGN OF TERROR Miss Jessie Macgregor.
 444. George Cockram, R.C.A.
 445. THE LATE EDWIN WAUGH (THE LANCASHIRE POET) Edward E. Geflowksi.
 446. THE FOUNDER OF ENGLISH ASTRONOMY Eyre Crowe, A.R.A.
 447. CANTERBURY MEADOWS G. Shalders.
 448. A SUMMER STORM John Constable, R.A.
 449. A RAINY LANDSCAPE
 450. VENUS AND ANCHISES Sir W. B. Richmond, R.A.
 451. THE ALPS BY NIGHT William Stott (of Oldham).
 452. SUMMER E. A. Hornel.
 453. LINGERING LIGHT A. E. Brockbank.
 454. THE DEATH OF NELSON Daniel Maclise, R.A.
 455. THE DEATH OF NELSON. (See No. 454 for description.) *Engraved by*
 Charles W. Sharpe *After Daniel Maclise, R.A.*
 456. A NORWEGIAN FJORD A. Normann.
 457. DRAWING IN RED AND BLACK CHALK—ATHENS George Jones, R.A.
 458. DRAWING IN CHALK—HORSES TOWING LARGE BARGES ON
 THE DANUBE
 459. DRAWING IN SEPIA—THE DESTRUCTION OF DATHAN, KORAH,
 AND ABIRAM
 460. DRAWING IN SEPIA—HERCULES AND ALCESTES
 461. STATUETTE—SIR FRANCIS DRAKE Sir J. E. Boehm, Bart., R.A.
 462. HEAD OF MEDUSA John Wilson.
 463. STUDY OF A HEAD W. Goscombe John, A.R.A.
 464. THE PRISONER OF CHILLON William Daniels.
 465. ALDERMAN PHILIP H. RATHBONE, J.P. W. B. Boadle.
 466. THE SLAIN DRAGON Sir John Gilbert, R.A., P.R.W.S.
 467. DON QUIXOTE DISCOURSES UPON ARMS AND LETTERS TO
 THE COMPANY AT THE INN
 468. THE STANDARD BEARER
 469. DON QUIXOTE AND SANCHE AT THE CASTLE OF THE DUKE
 470. LANDSCAPE, WITH GIPSY ENCAMPMENT
 471. THE HORSE POND AT TARRING, SUSSEX
 472. ON THE ROAD TO THE HORSE FAIR
 473. CONVOCATION OF CLERGY
 474. THE FIRST APPEARANCE OF THE GIPSIES IN FRANCE, 15TH
 CENTURY
 475. LANDSCAPE—BANDITTI GAMBLING
 476. ASKING THE WAY
 477. THE HEAD OF THE PROCESSION
 478. THE LETTER WRITER: A PAUSE FOR CONSIDERATION
 479. JOAN OF ARC AT THE CORONATION OF CHARLES VII.
 480. THE SONNET—LANDSCAPE
 481. A RETREAT
 482. IN TIME OF WAR Thomas Faed, R.A.
 483. BAALBEC: RUINS OF THE TEMPLE OF THE SUN David Roberts, R.A.
 484. LAUNCHING THE LIFEBOAT Henry Moore, R.A., R.W.S.
 485. WILLIAM ROSCOE Richard Caddick.
 486. GEORGE STUBBS, R.A. Ozias Humphrey, R.A.
 487. AN EASTERN TALE T. M. Rooke, R.W.S.
 488. STATUETTE—"LOVE THE CONQUEROR". F. W. Pomeroy.
 489. MEADOW SWEETS David Murray, A.R.A.
 490. THE PUNISHMENT OF LUXURY G. Segantini.
 491. A MAN OVERBOARD Thomas Somerscales.
 492. THE MERE John Finnie, R.E.
 493. SPELLS Henry M. Rheam, R.I.
 494. JOSEPH G. LIVINGSTON, J.P. R. E. Morrison.
 495. NAPOLEON CROSSING THE ST. BERNARD Paul de la Roche.
 496. A DISPUTED BILL OF COSTS James Campbell.
 497. JUDITH AND HOLOFERNES J. R. Herbert, R.A.
 498. THE OLD HERO J. B. Burgess, R.A.
 499. THE FINDING OF THE INFANT ST. GEORGE Charles M. Gere.

500.	ARIEL	J. A. Fitzgerald.
501.	EVE AND THE VOICES	Robert Fowler, R.I.
502.	BRONZE STATUE—A MOWER	W. Hamo Thornycroft, R.A.
503.	IN CLOVER	Robert W. Macbeth, A.R.A.
504.	DRAWING IN CHARCOAL—BISHOP OF ELY	Ford Madox Brown.
505.	DRAWING IN CHARCOAL—ST. JUDE	"
506.	RUGBY FOOTBALL	Benjamin Creswick
507.	VIEW OF THE LIVERPOOL TOWN HALL BY MOONLIGHT	John Barter.
508.	STATUE—FATE LED	Albert Toft.
509.	CÆSAR AND CALPURNIA	W. H. Sullivan.
510.	BURMESE GONG	"
511.	ROBERT OWEN	"
512.	DEATH OF LUCRETIA	Guido Reni.
513.	A REVERIE	Frank Dicksee, R.A.
514.	GROUP—LOVE AND THE MERMAID	Charles J. Allen.
515.	THE LAST SACRAMENT	Miss Flora M. Reid.
516.	STATUE—HERO	Giovanni Fontana.
517.	GROUP—CUPID CAPTURED BY VENUS	"
518.	STATUE—LA SONNAMBULA	"
519.	GROUP—LOVE'S CAPTIVE	"
520.	ANTIQUÉ VASE	"
521.	THE RIGHT HON. GEORGE CANNING. (See No. 103)	William Spence.
522.	THE ZITHER-PLAYER	L. Vollmar.
523.	SHEEP	Eugene Verboeckhoven.
524.	LANDSCAPE	Fred. Walker (of Liverpool).
525.	THE MARTYR OF THE SOLWAY, A.D. 1680	Sir J. E. Millais, Bart., P.R.A.
526.	THE MADONNA DI SAN ANTONIO. <i>After Titian</i>	"
527.	THE SENSE OF SIGHT	Mrs. Annie L. Swynnerton.
528.	OLD FRIENDS	David Woodlock.
529.	THE LATE HUGH SHIMMIN (First Proprietor and Editor of the Liverpool Porcupine)	R. Norbury.
530.	SANDGATE, KENT	J. Varley.
531.	SNOWDON	"
532.	WATERFALL—INVERSNAD	G. F. Robson.
533.	LANDSCAPE ON THE WYE	David Cox.
534.	FISHING BOATS	Sam. Prout.
535.	THE DEPOSITION. <i>After Annibale Carracci</i>	Engraved by Joan Lud Roullet.
536.	HOLY FAMILY, WITH ST. JOHN	<i>After Raphael.</i>
537.	"SABRINA"	W. Calder Marshall, R.A.
538.	CHRISTIAN AND THE LIONS	William Huggins.
539.	SPONSA DE LIBANO	Sir Edward Burne-Jones, Bart.
540.	THE PURSUIT	Robt. Talbot Kelly, R.B.A.
541.	ALDERMAN PHILIP HENRY RATHBONE, J.P. (late Chairman of the Autumn Exhibition)	Charles J. Allen.
542.	MONSIGNOR NUGENT	J. J. Shannon, A.R.A.
543.	WILLIAM JAMES BISHOP	W. B. Boadle.
544.	WHARVES ON THE RIVER AT ROTTERDAM	J. H. Van Mastenbroek.
545.	COMUS	George Richmond, R.A.
546.	THE EXPULSION OF ADAM AND EVE	Arthur T. Nowell.
547.	THE POOL IN THE WOOD—HELMSDALE	Colin Hunter, A.R.A.
548.	LOVE'S BAUBLES	Byam Shaw, R.I.
549.	A SUMMER MORNING	Harold Swanwick, R.I.
550.	ALEXANDER VON HUMBOLDT (the great German scientist and traveller)	R. Willig.
551.	JEPHTHAH AND HIS DAUGHTER	Giovanni Fontana.
552.	THE ROAD TO CAMELOT: FROM "THE LADY OF SHALOTT"	G. H. Boughton, R.A.
553.	"THE GLORY OF YOUNG MEN IS THEIR STRENGTH, AND THE BEAUTY OF OLD MEN THEIR GREY HEAD"	H. Windsor Fry, R.B.A.
554.	A SHAFT OF LIGHT	Edward G. Hobley.
555.	LANDSCAPE	Robert Tonge.
556.	WILLIAM HUGGINS	By Himself.
557.	MRS. HUGGINS (Wife of the Artist)	William Huggins.
558.	SIR JOHN BENT	Philip Wescott, R.A.
559.	{ "O MISTRESS MINE, WHERE ARE YOU ROAMING? O STAY AND HEAR YOUR TRUE LOVE'S COMING." }	Edwin A. Abbey, R.A.
560.	A PAGEANT OF CHILDHOOD	T. C. Gotch.
561.	THE MORNING MOON	J. W. North, A.R.A.
562.	THE WORD	Edgar Bundy, R.I.
563.	WHEN SUMMER SWEETLY SHINES O'ER LAND AND SEA	John McDougal, R.C.A.
564.	SUMMERTIME—WARGRAVE-ON-THAMES	John Parker, R.W.S.
565.	THE PASS OF THE CATERAN	John Smart, R.S.A.
566.	DANIEL IN THE LIONS' DEN	Briton Riviere, R.A.

567. BAS-RELIEF (PLASTER BRONZE) *After Fiammingo.*
568. THE UNTERNEN THAL (CANTON BERNE, SWITZERLAND) . . . *H. C. Selous.*
569. UNDER THE WALLS OF MAESTRICHT *C. Napier Hemy, A.R.A.*
570. HOW WE CAUGHT THE PILCHARDS "
571. MARE AND FOAL *Sir Edwin Landseer, R.A.*
572. KENILWORTH CASTLE *John Constable, R.A.*
573. WILLIAM TAYLOR, Esq., Banker, of Oxford *W. Huggins.*
574. "FAST FALLS THE EVENTIDE" *B. W. Leader, R.A.*
575. TOP OF THE TIDE *Walter Bayes.*
576. HELENA AND HERMIA *Sir E. J. Poynter, P.R.A.*
577. MORNING—CONWAY HARBOUR *W. Stephenson, A.R.C.A.*
578. "THERE IS A SILENCE IN THE SOLEMN WOODS," &c. . . . *John MacWhirter, R.A.*
579. THE GOOSE GIRL *Val. C. Prinsep, R.A.*
580. TREVOSE HEAD *John Brett, A.R.A.*
581. "ECCE AGNUS DEI" (BEHOLD THE LAMB OF GOD) *A. Chevallier Tayler.*
582. OXEN DRAWING A BLOCK OF CARRARA MARBLE TO THE
STUDIO OF H. WARRINGTON WOOD, SCULPTOR *H. Coleman.*
583. HEMANS MEMORIAL MEDAL (ORIGINAL MODELS, BRONZE) . . *Charles J. Allen.*
584. VENUS *After Canova.*
585. ADONIS "
586. DISCOBULUS "
587. GREEK SLAVE *Hiram Power.*
588. DYING GLADIATOR "
589. EVE AT THE FOUNTAIN *Bailey.*
590. THE GRACES *Canova.*
591. MARS "
592. MERCURY "
593. ANTINOUS "
594. L'ARROTINE "
595. GERMANICUS "
596. VENUS DE MEDICI "
597. CLAPPING FAUN "
598. SEATED MERCURY (BRONZE) "
599. ST. GEORGE *After Donatello.*
600. VIRGIN AND CHILD *After Michael Angelo.*
601. HERMES (OLYMPIA) *After Praxiteles.*
602. TRISTRAM AND ISEULT *Herbert J. Draper.*
603. THE PASSING OF A GREAT QUEEN *W. L. Wyllie, A.R.A.*
604. LIFE AND THOUGHT *Mrs. E. de Morgan.*
605. HAYMAKERS RESTING *F. A. Delobbe.*
606. SNOWDON—FROM ANGLESEA *J. Clinton Jones, R.C.A.*
607. SULTRY JUNE *Joseph Kirkpatrick.*
608. THE TEMPLE OF JUPITER AND THE ACROPOLIS, ATHENS . *John Fulleylove, R.I.*
609. THE CHARGE OF THE 21ST LANCERS AT THE BATTLE OF
OMDURMAN *R. Caton Woodville, R.I.*
610. AN OLD CASTLE *John Varley.*
611. VIEW IN WALES "
612. RICHMOND PARK *George Barret.*
613. WILLIAM EDWARDS TIREBUCK, ESQ. *Miss Eleanor S. Wood.*
614. THE LADY IN COMUS *Joseph Wright (of D. rby).*
615. FOREST OAKS, FONTAINEBLEAU *Sir Ernest A. Waterlow, R.A.,
P.R.W.S.*
616. GIBRALTAR, FROM ALGECIRAS—SPAIN *Alfred East, A.R.A.*
617. HOLLAND *Moffat P. Lindner.*
618. A CORNISH IDYLL *Walter Langley, R.I.*
619. SHOWERY WEATHER IN LITTLE LANGDALE *Isaac Cooke, R.B.A.*
620. SIX PROOF PHOTOGRAVURES—
 QUEEN VICTORIA *After J. J. Benjamin Constant.*
 KING EDWARD VII. *After S. Begg.*
 QUEEN ALEXANDRA *After "*
 "HELPING GRANDAD" *After Fred. Morgan.*
 "RED RIDING HOOD" *After G. Hillyard Swinstead.*
 "MANY HAPPY RETURNS" *After T. C. Garland.*
621. EARLY STUDY OF SHEEP *Thomas Sidney Cooper, R.A.*
622. A MIDSUMMER DAY *Thomas Huxon, R.I.*
623. MYSTERIARCH (PLASTER BUST) *George J. Frampton, R.A.*
624. RUTH AND NAOMI (MARBLE GROUP) *J. Warrington Wood.*
625. THE MISSES CARTERET-HARDY *After Sir Thomas Lawrence, P.R.A.*
 ALSO THE ORIGINAL MEZZOTINT PLATE *Engraved by J. B. Pratt.*

626. SLEEPING NYMPHS DISCOVERED BY A SHEPHERD Robert Fowler, R.I.
 627. THE SILVER CLOUD R. P. Richards.
 628. POOR RELATIONS. G. G. Kilburne, R.I.
 629. A CIRCASSIAN LADY H. H. Pickersgill.
 630. BLIND HOWARD AND HIS GRANDCHILDREN Alexander Mosses.
 631. THE FLIGHT OF THE KHALIFA R. Talbot Kelly, R.B.A.
 632. { "ALAS! THAT SPRING SHOULD VANISH WITH THE ROSE!"
 { "THAT YOUTH'S SWEET-SCENTED MANUSCRIPT SHOULD CLOSE."
 { —Omar Khayyam. } W. Mouat Loudan.
 633. THE CHESS PLAYERS. S. Melton Fisher.
 634. A MANX IDYLL A. E. Brockbank.
 635. ARIADNE (MARBLE) After Dannecker.
 636. ECHO AND NARCISSUS J. W. Waterhouse, R.A.
 637. DAWN Joseph Farquharson, A.R.A.
 638. NAPLES G. F. Watts, O.M., R.A.
 639. CUPID ASLEEP "
 640. PROMISES. "
 641. HORSE AND LIONESS. George Stubbs, R.A.
 642. KING GEORGE III.'S RACEHORSES "
 643. PORTRAIT OF GEORGE STUBBS, R.A. Richard Caddick.
 644. SERIES OF ENGRAVINGS After George Stubbs, R.A.
 "THE FRIGHTENED HORSE." "A SPANISH POINTER."
 "PHAETON." "BULLS FIGHTING."
 "LABOURERS." "HORSE AND LIONESS."
 "LIONESS AND LION." "A LION."
 "JUPITER AND MARE." "A TIGRESS."
 "HORSES FIGHTING." "PHYLIS—A POINTER."
 645. THE FRIGHTENED HORSE (WEDGEWOOD PLAQUE) Modelled by George Stubbs, R.A.
 646. THE ENTRY TO LONDON OF RICHARD II. AND BOLINGBROKE J. T. Eglington.
 647. THE COAT OF MANY COLOURS William Ford Madox Brown.
 648. AT HALE, LANCASHIRE William Davis.
 649. PRINCESS VICTORIA, AGED 4 (afterwards Queen Victoria). After S. P. Denning.
 (Copied by W. Bright Morris from the Original in the Dulwich Gallery.)
 650. REBEKAH AT THE WELL. Robert Gavin, R.S.A.
 651. { "WHEN DROP THE LEAVES FROM BRANCHES SERE,"
 { AS FADE THE HOPES OF A VANISHED YEAR." } H. Bolton Jones.
 652. DR. NORMAN MCLEOD. MARBLE BUST G. E. Ewing.
 653. PROFESSOR WILSON. PLASTER BUST
 654. THE WIDOWER Luke Fildes, R.A.
 655. THE BRIDGE Arnesby Brown, A.R.A.
 656. THE LONELY WATCH Richard Wane.
 657. NANCY Alexander Roche, R.S.A.
 658. AJONCS EN FLEURS:—BORDS DE L'ETANG DE BERRE. (PROVENCE) Theo. Mayan.
 659. SUNLIGHT AND SHADOW W. Follen Bishop, R.B.A.
 660. SNOWDRIFTS. Frederick J. Waugh.



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